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and also repetitions of the second lines of couplets as the first lines of following couplets by the transfer of an intermediate word to the rhyme. Mention was also made of the broken couplet and the sentence which follows it, of the so-called *tirades lyriques* or monorime passages, and the fashion of alternating single lines in dialogue and dividing the same line between the interlocutors. Typical poems are *Thèbes*, *Énéas*, and *Éracle*.—*Twenty minutes*.]

22. "The Prologue to *The Legend of Good Women*, as related to the French *Marguerite* Poems and to the *Filostrato*." By Mr. John Livingston Lowes, of Harvard University. [See *Publications*, XIX, 4.]

[A paper pointing out what are believed to be hitherto unnoticed sources for the Prologue in (a) Machault and Froissart—particularly in the *Paradys d'Amours*; (b) Deschamps—particularly in the *Lay de Franchise*, of May-day, 1385; (c) Boccaccio—through the insertion of certain passages of the *Filostrato* rejected from the *Troilus*. From these new data, an argument for the priority of the B-version, and a reconsideration of the supposed identification of Alcestis with Queen Anne.—*Twenty minutes*.]

23. "The Comparative Study of Words in Foreign Languages." By Professor Willis Arden Chamberlin, of Denison University. [Printed in *The School Review*, April, 1905.]

[The habit of noting similarities in words and constructions is essential in learning a foreign language. It can be cultivated by comparing words in respect to their form and meaning; the relationships established help the mind to classify and hold the new material.—*Fifteen minutes*.]

The Association adjourned at 4.10 p. m.

PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only:

1. "Parke Godwin's Translations from the German." By Professor John Preston Hoskins, of Princeton University. [See *Publications*, XX, 2.]

[A contribution to the investigations on German influence in American life. The paper begins with Godwin's connection with the Brook Farmers,

—Ripley, Dana, Curtis, and others,—and then takes up the Zschokke tales, which were in reality rather edited than translated by him. It then passes to his translation of Goethe's *Dichtung und Wahrheit*. In each case the real translator is definitely ascertained. There follows a brief criticism of the translations as such.]

2. "A Study of Tennyson's Dramas." By Professor Clark S. Northup, of Cornell University.

[A comparative study of the dramas of Lord Tennyson in connection with contemporary dramas on similar subjects,—for example, Sir Aubrey de Vere's *Mary Tudor*, Ernst von Wildenbruch's *Harold*, Aubrey Thomas de Vere's *St. Thomas of Canterbury*,—for the purpose of discussing, more fully if possible, than they have hitherto been discussed, Tennyson's fitness for dramatic writing, his choice of dramatic situations, the development of character in his dramas, and his success measured by appropriate standards.]

3. "The Literary Genre, an *Idolon Libri*." By Professor Albert Schinz, of Bryn Mawr College. [To appear in the *Mercure de France*.]

[The idea of an intimate relation between the content and the literary form of a work of art was suggested by external circumstances that had nothing to do with literature as such. These circumstances have long since disappeared, and the traditional divisions,—drama, novel, lyric, etc.,—ought therefore to be given up. Practically, any subject may be clothed in any of these forms. Most of our books and courses of lectures are still arranged according to the traditional principle, which on the one hand prevents us from treating together works which undoubtedly belong to the same class, and on the other hand forces us to bring together under the same heading works of an entirely different character. Confusion instead of order is the result. We ought to try another grouping of literary subjects.]

4. "The Syntax of Antoine de la Sale, Compared with that of the Works Commonly Attributed to Him." By Professor William Pierce Shepard, of Hamilton College. [See *Publications*, xx, 3.]

[The syntax of La Sale's undoubted work, *Le Petit Jehan de Saintré* (edition Hellény), is compared point by point with that of *Les Quinze Joyes de Mariage* (edition Jannet) and *Les Cent Nouvelles Nouvelles* (as presented in Schmidt's Dissertation, *Syntaktische Studien über die Cent Nouvelles Nouvelles*, Frauenfeld, 1888). The results of this comparison show: first, that syntactically the *Petit Jehan* represents an earlier stage of the language than either of the other works; second, that the syntactical differences between the three are so marked that it is improbable that they are by one author.]